

Current Exhibitions

Cover: Detail of Vase des Binelles, designed by Hector Guimard (see page 4)



Horse from a Bronze Tripod, Late Roman, AD 250–300. From A Passion for Antiquities

A PASSION FOR ANTIQUITIES: ANCIENT ART FROM THE COLLECTION OF BARBARA AND LAWRENCE FLEISCHMAN

Through April 23, Special Exhibition Galleries More than two hundred works from a great private collection

SANDY WALKER: WOODBLOCK PRINTS

Through March 12, Prints and Drawings Galleries Bold, powerful, black-and-white prints hover between abstraction and representation

FRENCH DRAWINGS FROM THE COLLECTION

Through March 12, Prints and Drawings Galleries Works by masters from the 17th, 18th, 19th, and 20th centuries, from Claude to Matisse

FROM HAND TO MOUTH: A HISTORY OF FLATWARE

Through March 26, Gallery 102
The fork, knife, and spoon from antiquity to the 20th century

PHOTOGRAPHS BY ALBERT CHONG

Through April 2, Gallery 105 Imagery that evokes disparate spiritual and cultural traditions

From the Director

Dear Members,

We have a wide array of programs in March, as you'll see when you turn to the back of the magazine and find three entire pages devoted to the month's detailed calendar. Many of these are linked to *A Passion for Antiquities*—note in particular an exciting symposium the weekend of March 17 and 18, with the Friday evening keynote speech given by the renowned classicist Sir John Boardman.

The Museum celebrates world cultures throughout the year—I hope you will attend our Festival of African Drum and Dance the weekend of March 4 and 5. There are free workshops on Saturday morning and afternoon and a free performance on Sunday afternoon.

The Lincoln Center Jazz Orchestra salutes Louis Armstrong in the auditorium, musical arts programs offer renowned classical performers, and feature films include Japanese classics and four more of the greatest films of all time.

And, of course, there are lectures and talks on the collection, studio classes for children and

adults, and, believe it or not, the first workshops for the 1995 Parade the Circle.

Henry Hawley leads off this issue with an article about our recently acquired Guimard ceramic sculpture, a striking addition to our already exceptional art nouveau collection. Arielle Kozloff offers another short piece on A Passion for Antiquities, focusing on selected works in Barbara and Lawrence Fleischman's collection. And Arielle's colleague in ancient art, Assistant Curator Lawrence Berman, writes about the statue of Nakht, on loan to us and on view in the recently reinstalled gallery 203.

Finally, please bear with us as we undertake a major reinstallation of the battleworn Prints and Drawings Galleries, starting March 12. Our chief designer Jeffrey Strean will oversee the work, which should be finished in July.

I believe we're virtually covering the globe this month, and spanning a few thousand years in the process. Here's hoping you can come along for the ride!

Robert P. Bergman, Director



Iroko Drum and
Dance Society
performs as part
of the Festival of
African Drum and
Dance the weekend of March 4
and 5

Designed by Hector Guimard, French (1867-1942). Made at the Sèvres factory. Jardinière, Vase des Binelles. Stoneware with crystalline glaze, 1903, h. 130 cm (51 in.). John L. Severance Fund 94.107. **Guimard created the** design for this piece late in 1902, and this example bears a mark indicating that it was made at the Sèvres factory in the following year. The name, Vase des Binelles, was assigned to this model by the factory. It is the name of the street on which Guimard's **Castel Henriette stood**



Guimard's Vase des Binelles

nce in a while a work of art appears that seems to sum up perfectly the spirit of the time and place in which it was made. Such is the case with the large vase recently purchased by the Cleveland Museum. The basic information about this piece was fairly easy to discover because it bears a mark indicating that it was made at the Sèvres factory in 1903. Sèvres, a small town on the banks of the Seine just outside Paris on the road

to Versailles, has since the 1750s been the site of what was first the French royal porcelain factory and later, when France no longer had a king, became its national factory. As such, it still exists today.

Among the virtues of the French nation is the care it devotes to the preservation of records. The Sèvres factory has an excellent archive, and from this source we can learn that our newly acquired vase was designed by Hector Guimard. A reference to it was made late in 1902.

It is generally agreed that Guimard was the major French designer working in the art nouveau style in the years around 1900. An architect by training, today he is best known as the creator of the Paris Metro stations, those marvelously sinuous confections of metal and glass that epitomize the twisting, linear designs of art nouveau. But that style consisted of more than just linear interweavings. It also had its volumetric aspect-solids and voids formed not by the traditional four-square geometry of classically inspired architecture, but instead reflecting the swelling and compression of forms found in nature. And also of natural inspiration is the asymmetry of surface decoration and sometimes of basic structure that characterizes the art nouveau style. Not since the invention in the eighteenth century of the highly curvilinear mode of decoration we call the rococo had France witnessed the emergence of a style that disregarded so completely the classically derived traditions of its architecture.

Perhaps most important, the art nouveau style—despite certain similarities of form to the rococo—was the first movement to break the nineteenth century's customary practice of relying, especially in the design of ornament, on decorative formulae of the past. A self-conscious effort to be original asserted itself, clearing a path for twentieth-century modernism.

That excellent archive of the Sèvres factory tells us that originally Guimard's design for a

large-scale ceramic of the model of that now in Cleveland was termed a "jardinière à colonne" (columnar plant stand). A short time later it received its official name, Vase des Binelles. Both of these designations are of some significance. In 1899 Guimard designed the Castel Henriette, which some critics consider one of his most original achievements. Unlike many of Guimard's architectural projects, it was a completely free-standing structure and consisted of asymmetrically distributed, vertically

stacked elements wrapped around a central axis crowned by a tower. The Castel Henriette stood on an almost rural site in the town of Sèvres on a street called the rue des Binelles. Certainly the name given to the vase was derived from the location of the Castel Henriette and was intended to suggest an association between vase and building. On the side of the Castel Henriette away from the street, the land slopes off gently, and at the level of the major rooms of its ground floor, a metal balcony supported on short columns extended toward the landscape. The design of these columns, especially their profile, was quite similar to that of the large Sèvres vase, and there seems little doubt that both the original designation of this piece as a "jardinière à colonne" and its official name, Vase des Binelles, reflect this relationship.

Like most institutions of long standing, the Sèvres factory has gone through periods of relative stagnation, but, spurred on by national pride, innovation and stylistic leadership have Designed by Hector Guimard, French (1867–1942). Castel Henriette, view of the lower garden facade. Rue de Binelles, Sèvres, 1899–1900, destroyed 1969. Photograph, Laurent Sully Jaulmes, Paris



Designed by Hector Guimard, French (1867– 1942). Side Chair. Pearwood with tooled leather back and seat, about 1907, h. 108 cm (42 1/2 in.). Leonard C. Hanna, Jr., Fund 85.96

from time to time also been evident. As part of such an effort to reinvigorate the firm, Guimard was commissioned in 1900 to create two vase designs for the factory. These ceramics were executed not in the factory's traditional medium of porcelain but in a more robust material, stone-

ware. Their decoration was also innovative. Instead of the carefully planned and executed painted decors with which the more important Sèvres products were traditionally supplied, Guimard's vases were covered with a newly formulated glaze that, when fired, developed crystalline patterns on its surface. Although the color and general effect of the glaze could be planned in advance, the precise pattern of the developed crystals was unpredictable. The use of this glaze provided a coloristically varied surface suggestive of natural phenomena such as cut and polished stones or lichen-laden tree trunks, but its random patterning tended to focus attention on the form of the vessels rather than their surfaces.

The vases designed by Guimard for Sèvres achieved a measure of critical and popular success, inspiring the factory to commission from him the larger, more ambitious design two years later. The factory intended to produce fifty examples of the *Vase des Binelles*. In fact, only five were apparently made. The model was shown with some success in the *Louisiana Purchase Exposition* in St. Louis in 1904, but in France it seems to have met with less enthusiasm. The novelty of the style initiated by Guimard some ten years earlier had begun to pale, and the underlying conservatism of French taste reasserted itself, moving the art nouveau style

closer to its eighteenth-century precedents. Even Guimard's own work was modified after 1903 to reflect the influence of the rococo style in its more-controlled, less-adventuresome aspects. The Cleveland Museum owns a chair designed by Guimard about 1907 that clearly illus-

trates this tendency. It is a very attractively designed and beautifully executed piece, but it seems to lack the energy and excitement of Guimard's achievements made in the years close to 1900.

It is precisely those qualities that the *Vase* des Binelles exhibits in full measure. Its overall form suggests analogies to the human figure, and, more precisely, the female figure. In its uppermost section—corresponding to the head of a person or the capital of a column—asymmetrically arranged vinelike protrusions enliven the form and recall the almost fetishistic emphasis upon the long tresses of women that characterize many art nouveau designs. The body of the vase is enriched with low-relief designs suggesting the drapery of flowing garments. And, finally, the vase is covered with a crystalline glaze in blue and pale yellow. The vertical striations of color in the glaze reinforce the shape of the vase as a whole, and the sparkle of this surface animates the design. To a greater degree than virtually any other non-architectural design by him, this large ceramic seems to encapsulate the essential qualities of Guimard's talent during the rather brief moment when his work reflects the art nouveau style in its fully mature but not yet tamed manifestation.

Henry H. Hawley, Chief Curator of Later Western Art

A Masterpiece of Egyptian Sculpture

ife-size wooden tomb statues from the classical Middle Kingdom period of ancient Egypt are extremely rare. Of the mere half dozen that survived destruction by fire or termites, the statue of Nakht—never before exhibited in a museum—is the finest.

A young man in prime physical condition, Nakht wears a short, curled wig and a short kilt with a tab in front. The flesh areas and base of the statue are painted red. The wig and eyebrows are painted black, the kilt white. The inlaid eyes—black stone for the pupils, white stone for the eyeball, and copper for the eyelids—and nipples add to the lifelike effect.

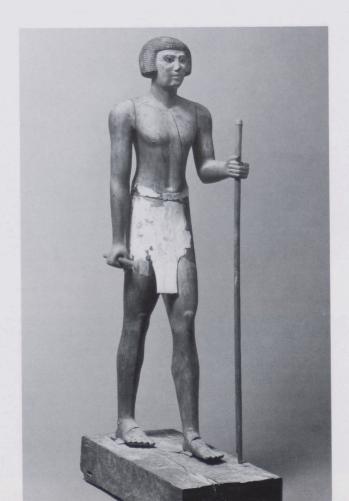
Because wood suitable for carving, particularly for large-scale statues, was scarce in ancient Egypt, the statue was made in pieces that can be disassembled. Head, torso, and legs were carved from the trunk of a single tree. The arms,

kilt tab, fronts of the feet, left heel, base, staff, and scepter were fashioned separately and either attached with dowels or simply inserted in place.

The base is inscribed, "the one honored by Osiris, Nakht." And that is all we know about him. To be "honored by Osiris," the god of the dead, means that a person had been provided with a proper burial, equipped with everything necessary for a successful passage to the afterlife. Judging by the size and aesthetic quality of this statue, Nakht's burial must have been splendid indeed.

The statue of Nakht, which is on loan from the Shumei Culture Foundation in Japan, may be seen through October 1996 in the newly reinstalled Gallery 203.

Lawrence Berman, Assistant Curator of Ancient Art



A Few Favorite Things

A PASSION FORANTIQUITIES: ANCIENT ART FROM THE COLLECTION OF BARBARA ANDLA WRENCE FLEISCHMAN February 15-April 23, 1995

> Organized by The J. Paul Getty Museum and cosponsored by The Cleveland Museum of Art. Generous support for the Cleveland showing is provided by the Ohio Arts Council. Support for educational vided by Shelby White and Leon Levy

ne of the things collector Lawrence Fleischman loves about classical art is that "these objects are both beautiful and useful." He remarks in particular on the Roman bronze key with the horsehead handle. "We all carry so many keys around today, and they are just utilitarian objects. Who

would even think of making a key as beautiful as this one today?"

One might well ask the same question in regard to the beautiful weights of various sizes and forms in the exhibition A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman. Several of these weights are decorated with the pon-

derously appropriate figures of elephants. This is the first time that a collection of classical weights has been published and is only one of the many reasons that the catalogue of the Fleischman collection, available in the Museum Store, will become an important resource for scholars for decades to come.

Several exquisite pieces in the exhibition reflect the Fleischmans' admiration of the beautiful design and craftsmanship of ancient jewelry. A favorite is a pair of solid gold earrings, each with a pendant figure of Nike, the winged goddess of Victory, bearing a flaming torch. Above each delicate Nike is a sunburst medallion with a floret center, each tiny petal formed separately and covered with minute gold granulation, a technique that was virtually lost after

Roman times until it was revived in the modern era by such American artists as Clevelander John Paul Miller, one of the Fleischmans' favorite twentieth-century craftsmen.

On very special occasions Barbara has actually worn the elegant, heavy gold necklace with links in the shape of stylized leaves. At the

> center front of the necklace where the leaves reverse direction is a brilliantly designed flower with a cabochon amethyst at its center.

> The Fleischmans' understanding and appreciation of and sympathy for the talent, care, and effort required to produce great works of art is reflected in one of their favorite sculptures, the tombstone

of a Roman silversmith. Carved into the face of the marble block is the frontal image of a shorthaired, clean-shaven man, his brow hunched in concentration as he carefully engraves a decorative scene on the surface of a silver cup. His long, delicate fingers are appropriate to the refinement needed for such a task. The inscription beneath tells us that "P. Curtilius is at rest. Maker of silver." In the exhibition, P. Curtilius will be surrounded by dozens of silver and gilded silver vessels and other objects from the Greek and Roman worlds, just the sorts of thing he would have created.

A Passion for Antiquities runs until April 23. A symposium on collecting classical antiquities is scheduled for March 17-18, and Sir John Boardman will give the keynote lecture.

Arielle Kozloff, Curator of Ancient Art



Roman Bronze Rotary Key with Horse-Head Handle, AD 100-200

Hellenistic

an Elephant,

300-250 BC

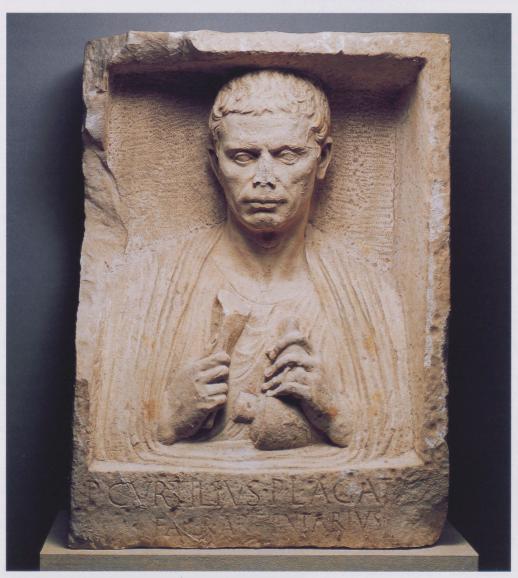
Weight Depicting

Hellenistic Gold and Glass Earrings with Pendant, 225–175 BC





Roman Gold Necklace, AD 200–300



Grave Relief of P. Curtilius, a Roman Silversmith, AD 0–25

Exhibition Programs for March

- Symposium: Acquiring a Passion for Antiquities Friday/17 and Saturday/18. Call ext. 461
- Lectures Pleasures of Home and Leisure: An Intimate Look at the Classical World Wednesdays, March 15, 22, 29 at 6:00
- Artist's Fresco-Painting Demonstration Sunday/ 5, 2:00–4:00. Peter Paul Dubaniewicz demonstrates this mural-painting technique seen in the exhibition
- Gallery Talk Women in Antiquity Wednesday/8 and Sunday/12 at 1:30, Thursday/9 at 2:30

- Gallery Talk Saturday/4 at 10:15. How Do Artists Do It? #1: Greek Vase Painting
- A Passion for Antiquities Gallery Talks Saturdays and Sundays/4, 5, 11, 18, 19, 25, 26 at 2:30
- Family Express Sundays/12 and 26 3:00–4:30. Free drop-in workshops inspired by A Passion for Antiquities
- Adult Studio Class Wednesdays/15, 22, 29, 7:00–8:30. Draw sculpture in the galleries. No fee; register separately for each class; limit 15 per class
- Films and Videos Wednesdays at 12:30. A series complementing *A Passion for Antiquities*

Special Events

Lectures and Demonstrations

The Fleischmans' Seventh Avenue Manhattan apartment Family Festival of Drum and Dance Saturday/4 and Sunday/5. A weekend celebration of African culture with drum and dance workshops on Saturday and a live performance on Sunday by Iroko Drum and Dance Society. Free.

■ Symposium:

Acquiring a Passion for Antiquities Friday/17 and Saturday/18. Noted experts, including Sir John Boardman, introduce the art of collecting antiquities. Registration required. A brochure was mailed with last month's *Members Magazine* and is available at the Museum. For information, call ext. 464



Mycenaean State Banquets and Sacrifice: The Linear B Evidence Wednesday/1 at 8:00. Professor John Killen, Reader in Mycenaean Greek, Cambridge University, England, analyzes texts written in the ancient Linear B form. Sponsored by the Cleveland Chapter of the Archaeological Institute of America.

■ A Conversation with Mark Tansey Wednesday/22 at 6:00. The artist discusses his work, which wryly uses conventions of narrative painting to express post-modern thought.

■ Pleasures of Home and Leisure: An Intimate Look at the Classical World Three Wednesdays, March 15, 22, 29 at 6:00. Lectures by Barbara Kathman complement A Passion for Antiquities.

■ Artist Demonstration: Fresco-Painting Sunday/5, 2:00-4:00. Peter Paul Dubaniewicz demonstrates this mural painting technique to illuminate the ancient examples in *A Passion for Antiquities*.

Wednesday/1 at 7:30 Artists Using Cloth: Miriam Schapiro, Faith Ringgold, and Emma Amos. Thalia Gouma-Peterson, College of Wooster.

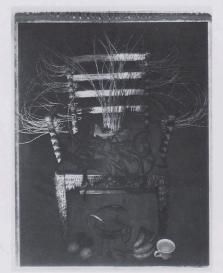
Gallery Talks and A-V Programs

■ Highlights Tours Tuesdays, Thursdays, Fridays, Saturdays at 1:30.

Thematic Gallery Talks Wednesdays and Sundays at 1:30, plus Thursdays at 2:30 and Saturdays at 10:15. A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

■ A Passion for Antiquities Gallery Talks Saturdays and Sundays/4, 5, 11, 18, 19, 25, 26 at 2:30.

■ Films and Videos are shown in the A-V Center, Lower Level/Education, Wednesdays and Thursdays at 12:30. On Wednesdays, a series complementing A Passion for Antiquities continues (through April 12). On Thursdays, the Behind the Scenes series about the artistic process concludes on March 9. After that the Thursday showings repeat the previous Wednesday's.



Throne for Ogun with Spirit Box,
Dreadlocks, & Offering, gelatin silver
print on copper plate, 1990, by Albert
Chong. Born in Jamaica of AfricanChinese ancestry, Chong brings broad
cultural experience to his art. His work
is on view in gallery 105

Hands-On Art

■ Family Express Sundays/12, 19, 26, 3:00–4:30. Free drop-in family workshops.

■ Adult Studio Classes Call ext. 462 to register:

■ All-Day Drawing Workshop Saturday/11, 10:30–4:00. \$20 fee covers basic materials, parking. Register by March 10.

■ Watercolor Painting Eight Wednesdays, March 22—May 10, 9:30—12:00 For students at all levels. Fee \$90 plus materials (est. cost \$40). Register by March 17.

■ Figure Drawing Three Wednesdays/15, 22, and 29, 7:00—8:30. Draw sculpture in the Ancient, Renaissance, and 19th-Century Galleries. No fee; register separately for each class; limit 15 per session.

■ Banners and Birds Six Thursdays, March 16–April 20, 9:30–12:00. Create works for June 10 Parade the Circle (yours to keep afterwards). Fee: \$60. Register by March 10.

Music

Wednesday/15: Eugenia Zukerman and Yolanda Kondonassis play music of France, Italy, and America

Details for film, music, and education programs appear in the calendar section, and are subject to change. Please call ext. 273 for the latest information ■ Two Subscription Concerts Wednesday/15 at 7:45. Eugenia Zukerman (flute) and Yolanda Kondonassis (harp) play works by Debussy, Ravel, Bizet, Marcello, and Gershwin. Preconcert lecture at 6:45 by Richard Rodda.

Saturday/25 at 2:30. The Vienna Academy, Martin Haselböck, conductor. Works by Telemann, Vivaldi, and J. S. Bach. Preconcert lecture at 1:30 by Klaus George Roy.

(Tickets are required for both Subscription concerts; see listings.)

- Musart Series Concert Sunday/ 12 at 3:30. Wallinger String Quartet performs works by Beethoven, Janáček, and Stravinsky.
- Organ Recitals Sundays/5, 12, 19, and 26 at 2:00. *Karel Paukert*.



- Free admission to concerts, unless otherwise indicated. Complete program details appear in the calendar section and are subject to change. Recorded selections from museum concerts air Monday evenings, 10:00–11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call 421–7340, ext. 282, weekdays, 10:00–3:00.
- The Lincoln Center Jazz Orchestra Thursday/9 at 8:00. *The Majesty of Louis Armstrong*. This concert highlights Armstrong's legacy in grand fashion by a group dedicated to playing the music of historically important jazz artists. (Tickets required; see calendar listing.)

Film

Below: They're
not in Kansas
anymore—
they're in Gartner,
Sunday/26
Right: Suzuki's
1967 thriller
Branded to Kill
was so stylish it
cost him his job

■ 100 Years of Magic: Flights of Fantasy Sunday afternoons. Our yearlong salute to history's greatest movies continues with four of the most beloved fantasy feature films of all time, traveling from the deepest recesses of the imagination (8½, The Wizard of Oz, The Exterminating Angel) to the farthest reaches of outer space (2001: A Space Odyssey). Classic shorts precede all features.



■ Seijun Suzuki: Cinema with a Vengeance Wednesday evenings. Filmmaker Seijun Suzuki (b. 1923) represents one of the West's major blind spots in its knowledge and understanding of Japanese cinema. Far removed from the serenity of Ozu and the elegance of Mizoguchi, Suzuki cranked out low-budget action pictures for the Nikkatsu studio. Specializing in yakuza (Japanese gangster) pictures and sensational literary adaptations, he stamped his films with an innovative visual style marked by baroque excesses, blinding light, gaudy color, and sixties pop art design. As time went on, he began to lampoon the yakuza genre; to keep his audience from "getting bored," he moved further and further into outrageous theatrics and was eventually fired for making "incomprehensible" movies.



This series consists of five of Suzuki's greatest films, all in widescreen cinemascope prints. Two more of his masterpieces, *Gate of Hell* (1964) and *Tokyo Drifter* (1966), will show on March 3 and 4 at the Cleveland Cinematheque (421–7450). Series organized by the Pacific Film Archive and presented through the cooperation of the Japan Foundation, Tokyo, and Nikkatsu Films.

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Week Ending March 4

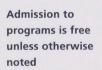
1 Wednesday

Film 12:30 *The Greek Theater: Greece* 478–336 *BC* (26 min.)

Gallery Talk 1:30 French Drawings in the CMA. Nancy McAfee

Film 7:30 *Youth of the Beast* (Japan, 1963, color, scope, subtitles, 91 min.). Directed by Seijun Suzuki. Hyperbolic *yakuza* thriller was Suzuki's breakthrough film; a man infiltrates two rival Tokyo gangs and pits them against each other. \$4, \$3 CMA members

Textile Lecture 7:30 Artists Using Cloth: Miriam Schapiro, Faith Ringgold, and Emma Amos. Thalia Gouma-Peterson
Slide Lecture 8:00 Mycenaean State
Banquets and Sacrifice: The Linear B Evidence. Prof. John Killen, Reader in
Mycenaean Greek, Cambridge University,
UK. Sponsored by the Cleveland Chapter of the Archaeological Institute of America



Sir John Boardman,

keynote speaker,

Symposium

Fri/17

Free parking for senior citizens every Thursday

The Museum Cafe is open until 8:30 every Wednesday evening

Spring Young People's Classes March 4–April 29, Saturdays, 10:00–11:30 or 1:30–3:00 (no class April 15). Please call ext. 182 for information

2 Thursday

First Thursday Curatorial consultation for members only; by appointment Film 12:30 Texture (Music) (30 min.) Gallery Talk 1:30 Highlights of the CMA Gallery Talk 2:30 French Drawings in the CMA. Nancy McAfee

3 Friday

Gallery Talk 1:30 Highlights of the CMA

4 Saturday

Gallery Talk 10:15 How Do Artists Do It? #1: Greek Vase Painting. Barbara Kathman **African Drum and Dance Workshops** 10:30-12:30 (free: first-come, firstserved). Workshops are repeated in the afternoon, 2:00-4:00 Drumming and Drum-Making with Craig Woodson and "Baba" David Coleman (limit: 60). Make a drum, learn a rhythm. Dance Workshop with Marie Bosse, former dancer with the National Ballet of Senegal (limit: 50). Learn a West African dance. Drum and Dance workshops will be combined during the last half-hour Gallery Talk 1:30 Highlights of the CMA **African Drum and Dance Workshops**

2:00-4:00 (details above)

Gallery Talk 2:30 A Passion for

March 5-11

5 Sunday

Gallery Talk 1:30 French Drawings in the CMA. Nancy McAfee. Sign language interpreter

Organ Recital 2:00 *Karel Paukert.* Works by Swedish composers (Rosenberg, Nilsson, Roman)

Artist's Fresco-Painting Demonstration

2:00–4:00 Peter Paul Dubaniewicz demonstrates this mural-painting technique, ancient examples of which are featured in *A Passion for Antiquities*

Film 2:15 and 3:15 (two shows) 8 ½ (Italy, 1963, b&w, subtitles, 135 min.). Federico Fellini directs Marcello Mastroianni, Claudia Cardinale, and Anouk Aimée in a landmark film about a blocked film director. Jaunty music by Nino Rota. Preceded by A Trip to the Moon (Georges Méliès, France, 1902, b&w, silent with music track, 13 min.) \$4, \$3 CMA members Gallery Talk 2:30 A Passion for Antiquities. Sign language interpreter African Drum and Dance Concert 3:30-5:30 The Call and Response: From Africa to the Americas, Iroko Drum and Dance Society with featured guest artists. Saturday workshop participants are invited to join Iroko on stage for the final piece

7 Tuesday

Gallery Talk 1:30 Highlights of the CMA

8 Wednesday

Film 12:30 The Greek Myths, Part I: Myth as Fiction, History, and Ritual (27 min.) Gallery Talk 1:30 Women in Antiquity. Alicia Hudson

Film 7:30 Branded To Kill (Japan, 1967, b&w, scope, subtitles, 91 min.). This outrageous yakuza thriller about the Tokyo underworld's "Number Three Killer," helped its director, Seijun Suzuki, lose his job at Nikkatsu studio.

\$4, \$3 CMA members

9 Thursday

Film 12:30 Pattern (Dance) (30 min.)

Gallery Talk 1:30 Highlights of the CMA

Gallery Talk 2:30 Women in Antiquity.

Alicia Hudson

Jazz Concert 8:00 The Maiesty of Louis Armstrong, presented by the Lincoln Center Jazz Orchestra. He had such a profound influence as both singer and instrumentalist that Life magazine called him one of the "Ten Most Important Americans" of the century. And his music lives on today, grandly presented here by a group dedicated to playing the music of important jazz artists. Playing in the renowned orchestra will be Marcus Roberts, piano; Dr. Michael White, clarinet; Jon Faddis, trumpet; and others. Jointly sponsored by the Museum and the Northeast Ohio Jazz Society (NOJS), with support from WCPN (90.3 FM). Tickets: \$20, \$18 for CMA/WCPN/NOJS members (visit the Museum Store or call NOJS at 397-9900). Please call the Education Department at ext. 484 for information

10 Friday

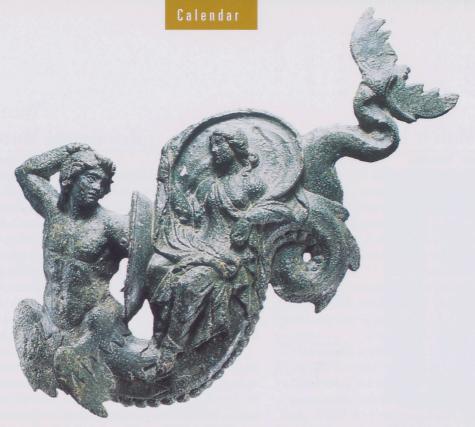
Gallery Talk 1:30 Highlights of the CMA

11 Saturday

Gallery Talk 10:15 How Do Artists Do It? #2: Asian Lacquer. Marjorie Williams All-Day Drawing Workshop 10:30– 4:00. \$20 fee includes basic materials and parking. Register by March 10: call ext. 462. Instructor: Sun-Hee J. Kwon Gallery Talk 1:30 Highlights of the CMA Gallery Talk 2:30 A Passion for Antiquities



Antiquities



March 12-18

Bronze Appliqué in the Form of a Nereid and Triton, Roman, about 50–0 BC

12 Sunday

Gallery Talk 1:30 *Women in Antiquity.* Alicia Hudson

Organ Recital 2:00 *Karel Paukert*. Works by Finnish and Danish composers (Gade, Kokkonen, Sibelius, Kuusisto)

Family Express 3:00–4:30 *In Vogue in Ancient Greece*. Bring a sheet and learn to wrap yourself the ancient way

Concert 3:30 Wallinger String Quartet One of Europe's most accomplished young chamber ensembles, the guartet of Czech musicians won several prestigious competitions and have been heard in numerous performances throughout Europe and North America. They perform works by Beethoven, Janáček, and Stravinsky Film 1:30 and 3:30 (two shows) The Exterminating Angel (Mexico, 1962, b&w, subtitles, 95 min.). Luis Buñuel's surrealistic black comedy concerns an upper-class dinner party whose guests, inexplicably, are unable to leave. Preceded by Buñuel and Salvador Dali's Un Chien Andalou (France, 1929, b&w, silent with music track, 15 min.). \$4, \$3 CMA members

Lincoln Center does Pops, Thursday/9

14 Tuesday

Gallery Talk 1:30 Highlights of the CMA

15 Wednesday

Film 12:30 The Greek Myths, Part II: Myth as Science, Religion, and Drama (25 min.)
Gallery Talk 1:30 The Return of Reality in Contemporary Art. Robin VanLear
Slide Lecture 6:00 Pleasures of Home and Leisure #1: Classical Athens. Barbara Kathman

Preconcert Lecture 6:45 Richard Rodda gives a free lecture in the Recital Hall Figure Drawing 7:00–8:30 Draw sculpture in the Ancient, Renaissance, and 19th-Century galleries. No fee; registration required; limit 15. Please call ext. 462 Film 7:30 Kanto Wanderer (Japan, 1963, color, scope, subtitles, 93 min.). Seijun Suzuki's dazzling yakuza thriller pits two lovesick killers against their own gangs. \$4, \$3 CMA members

Subscription Concert 7:45 Eugenia Zukerman, flute, and Yolanda Kondonassis, harp. The American flute virtuoso, also an acclaimed author and arts correspondent for CBS Sunday Morning, joins the outstanding harpist, who codirects Cleveland's Myriad chamber ensemble, in works by Debussy, Ravel, Bizet, Marcello, and Gershwin. Seating is reserved. Tickets are available by telephone (ext. 282) Monday-Friday, 10:00-3:00, a week before the concert or at the door starting 75 minutes before each concert. General admission: \$14, \$12, or \$10; \$2 discount for CMA and Musart Society members, seniors, and students; special student rate at the door only \$5

16 Thursday

Parade the Circle Workshop 9:30–12:00 Banners and Birds Explore banner design or create a papier maché and fabric bird for Parade the Circle (June 10). Six Thursdays, March 16–April 20. Fee: \$60. Register by March 10; please call ext. 462. Instructor: Robin VanLear. Watch for more Parade workshops in April and May Film 12:30 The Greek Myths, Part II: Myth as Science, Religion, and Drama (25 min.) Gallery Talk 1:30 Highlights of the CMA Gallery Talk 1:30 The Return of Reality in Contemporary Art. Robin VanLear

17 Friday

Gallery Talk 1:30 *Highlights of the CMA* **Symposium Keynote Lecture** 8:00 *Why Classical Art?* Sir John Boardman, Oxford

University. Tickets required (call ext. 464)

18 Saturday

Symposium 9:00–4:45 Acquiring a Passion for Antiquities. A brochure (mailed last month) is available at the Museum. Register by March 12; call ext. 464 Gallery Talk 10:15 How Do Artists Do It? #3: The Artist and the Mold. Robin VanLear

Gallery Talk 1:30 Highlights of the CMA Free Film 2:00 Madame Bovary. (France, 1934, b&w, 102 min., Darius Milhaud score). Jean Renoir adapts Flaubert's novel. Sponsored by the Milhaud Society. Gallery Talk 2:30 A Passion for Antiquities

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March 19-25

19 Sunday

Gallery Talk 1:30 *The Return of Reality in Contemporary Art.* Robin VanLear

Organ Recital 2:00 *Karel Paukert* with *John Rautenberg,* baroque flute. Works by members of the Bach family

Gallery Talk 2:30 A Passion for Antiquities

Family Express 3:00–4:30 *The Art of Traveling*. Explore modes of transportation in art works, then design your own model craft for land, sea, or air

Film 3:15 2001: A Space Odyssey (UK, 1968, color, scope, 139 min.). Directed by Stanley Kubrick, with Keir Dullea and Gary Lockwood. Visionary sci-fi classic about the evolution of man from apes to astronauts. Preceded by the cartoon *Duck Dodgers in the 24½ Century* (Chuck Jones, USA, 1953, color, 7 min.). \$4, \$3 CMA members

21 Tuesday

Gallery Talk 1:30 Highlights of the CMA

22 Wednesday

Studio Class 9:30–12:00 Watercolor Painting For students of all skill levels. Eight Wednesdays, March 22–May 10. Fee \$90 plus watercolor materials (est. cost \$40). Register by March 17; please call ext. 462. Instructor: Jesse Rhinehart Film 12:30 Krater of Heracles and Antaeus (30 min.)

Gallery Talk 1:30 *Picasso's "La Vie."* James A. Birch

Slide Lecture 6:00 *Pleasures of Home* and *Leisure* #2: *The Etruscans*. Barbara Kathman

Slide Lecture, 6:00 A Conversation with Mark Tansey. The artist discusses his work, which wryly uses conventions of narrative painting to express post-modern thought. Two of his paintings are on view in gallery 240

Figure Drawing 7:00–8:30 Please see Wednesday/15

Film 7:30 *Story of a Prostitute* (Japan, 1965, b&w, scope, subtitles, 96 min.). Directed by Seijun Suzuki. Unflinching account of a prostitute hired to service Japanese troops in 1937 Manchuria. \$4, \$3 CMA members

23 Thursday

Parade the Circle Workshop 9:30–12:00 Banners and Birds Registration and fee required; see Thursday/16 for details Film 12:30 Krater of Heracles and Antaeus (30 min.)

Gallery Talk 1:30 *Highlights of the CMA* **Gallery Talk** 2:30 *Analytic and Synthetic Cubism.* Catherine Culp

24 Friday

Gallery Talk 1:30 Highlights of the CMA

25 Saturday

Gallery Talk 10:15 How Do Artists Do It? #4: Asian Sculpture. Joellen DeOreo **Gallery Talk** 1:30 Highlights of the CMA **Preconcert Lecture** 1:30 Klaus George Roy gives a free lecture in the Recital Hall **Gallery Talk** 2:30 A Passion for Antiquities

Subscription Concert 2:30 The Vienna Academy, Martin Haselböck, conductor. Founded in 1985 by virtuoso organist Haselböck, the Austrian chamber orchestra concentrates on works of the late baroque and Viennese classical periods. Heard regularly throughout Europe in concert and at major music festivals, the Vienna Academy performs works by Telemann, Vivaldi, and J. S. Bach as part of its North American debut tour. Tickets required; please see Wednesday/ 15 concert for purchasing information



Saturday/25: The Vienna Academy performs (indoors)

Week Starting March 26

26 Sunday

Gallery Talk 1:30 *Picasso's "La Vie."* James A. Birch

Organ Recital 2:00 *Karel Paukert.* Works by J. S. Bach and Franck

Gallery Talk 2:30 A Passion for Antiquities

Family Express 3:00–4:30 Gorgons and Gods. Create a theatrical mask

Film 3:30 The Wizard of Oz (USA, 1939, color/b&w, 101 min.). Victor Fleming directs Judy Garland as a Kansas girl who goes "over the rainbow." With Ray Bolger, Bert Lahr, and Jack Haley. Two 7-minute cartoons precede: Duck Amuck (USA, 1953, color) by Chuck Jones and Dave Fleischer's Betty Boop version of Snow White (USA, 1933, b&w). \$4, \$3 CMA members, \$2 kids 12 and under

28 Tuesday

Gallery Talk 1:30 Highlights of the CMA

29 Wednesday

Studio Class 9:30–12:00 Watercolor Painting. Please see Wednesday/22 Film 12:30 The Etruscans (27 min.) Gallery Talk 1:30 20th-Century Women

Artists. Dyane Hanslik

Slide Lecture 6:00 Pleasures of Home

and Leisure #3: Imperial Rome. Barbara Kathman

Figure Drawing 7:00–8:30 Please see Wednesday/15

Film 7:30 *Fighting Elegy* (Japan, 1966, b&w, scope, subtitles, 86 min.). Seijun Suzuki directs a tale of a student who, unable to express himself to a girl, turns to fighting. \$4, \$3 CMA members

30 Thursday

Parade the Circle Workshop 9:30–12:00 Banners and Birds Registration and fee required; please see Thursday/16
Film 12:30 The Etruscans (27 min.)
Gallery Talk 1:30 Highlights of the CMA
Gallery Talk 2:30 20th-Century Women
Artists. Dyane Hanslik

31 Friday

Gallery Talk 1:30 Highlights of the CMA

Corporate Membership

The Museum's civic commitment is increasingly supported by a broadening relationship with Northeast Ohio's corporate community. The Corporate Membership Program provides annual supporters the opportunity to participate in the Museum's activity and offers a variety of other benefits including: special events created for corporate members' employees (Festive Fridays); opportunities to entertain guests, host business meetings, or tour the Museum's renowned collection; and visible recognition of support. The Corporate Council of area business executives spearheads the Museum's corporate relations effort. To find out more about corporate membership, please call Michael Weil (421-7340, ext. 152) in the Development Department.

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A corporate Festive Friday, December 9, 1994, focused on *All That Glitters*



Chief Curator of Later Western Art Henry Hawley leads a sneak preview tour of All That Glitters at the Corporate Council's annual dinner on November 7

Take Note

Friends (Museum members between the ages of 21 and 40) and their institutional peers on May 6 for Surfing the Circle: A Scavenger Hunt through Cleveland's Cultural Center. Anyone interested in volunteering or attending, please call Craig Williams (871–3073)

■ Save the date for the Women's Council July 15 gala benefit, *A Night of Knights*

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Gallery Hours

Tuesday, Thursday, Friday 10:00-5:45 Wednesday 10:00-9:45 Saturday 9:00-4:45 Sunday 1:00-5:45 Closed Monday and July 4, Thanksgiving, Christmas, and New Year's Day

Museum Cafe

Tuesday, Thursday, Friday 10:00-4:30 Wednesday 10:00-8:30 Saturday 10:00-4:15 Sunday 1:00-4:30

Museum Store Hours

Open during all regular and extended hours

Ingalls Library Members' Hours

Tuesday-Saturday 1:00-gallery closing Slide Library by appointment only

Parking

75¢ per half-hour to \$6 max. in upper lot \$3 flat rate in parking deck Free to senior citizens all day Thursday Free with handicapped \$2 flat fee every Wednesday after 5:00

For Visitors with

Large-type brochure available in the North Lobby. Borrow wheelchairs at the check room Wheelchair access is

via the North Door

check room) for films and lectures in the Auditorium and Recital Hall—funded by a grant from Society National Bank

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Come see us in Beachwood! The Cleveland Museum of Art The Cleveland Museum of Art Museum Store in Beachwood Place Museum Store, Beachwood Place Mall invites you to the Grand Re-831-4840 opening Celebration on Saturday and Sunday, March 25 and 26. Store hours are 10-9 weekdays and Saturdays and 12-5 on Sundays. THE CLEVELAND MUSEUM OF ART